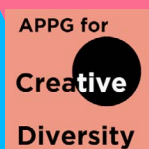


CREATIVE MAJORITY

CREATIVE
MAJORITY
CREATIVE
MAJORITY

POLICY RECOMMENDATIONS



An All-Party Parliamentary Group (APPG) for Creative Diversity report into 'What Works' to enhance diversity, equity and inclusion in the creative sector.

SEPTEMBER 2021

Report authors: Natalie Wreyford,
Dave O'Brien, Tamsyn Dent

The report can be found here:
[http://www.kcl.ac.uk/cultural/
projects/creative-majority](http://www.kcl.ac.uk/cultural/projects/creative-majority)

Cover illustration by Michelle Wong.
Michelle is a designer and illustrator
based in London whose illustrations
have appeared in Gal-dem, BBC Body
Positive and Shado Mag.
www.michellecywong.co.uk

Design by Praline
www.designbypraline.com

With thanks to the APPG's sponsors:
King's College London, University
of Edinburgh, the Paul Hamlyn Foundation
and NBCUniversal. The APPG's work is also
supported by the Creative Industries Policy
and Evidence Centre (PEC), the Creative
Industries Federation and Marie Claire.

CREATIVE MAJORITY

POLICY RECOMMENDATIONS



INTRODUCTION

The All Party Parliamentary Group (APPG) for Creative Diversity was set up in 2019 to identify and tackle obstacles to equity, diversity and inclusion (EDI) in the UK's creative sector. Despite goodwill, good intentions and decades of work by activists and EDI leads, the UK's creative and cultural workforces still do not reflect the diversity of the UK population. Indeed, the most powerful positions in the creative economy are still some of the least diverse.

For real change to happen, EDI needs to come out of the margins and into the spotlight. There is a business imperative as well as a moral one. The disruptions caused by COVID-19 have reminded the country, and the world, of the importance of cultural and creative industries to our lives. The moment of rebuilding offers the opportunity to create a more equitable cultural sector and a more equitable world.

In response to these issues, the APPG has worked with academics from King's College London and the University of Edinburgh, with support from Paul Hamlyn Foundation and NBC Universal, to produce the *Creative Majority* report. *Creative Majority* provides the tools to support action for change. The report is based on an extensive review of literature, from fields as diverse as medicine, science, technology, engineering, maths, education, and management studies. It offers the evidence of practices to support diversity that *work*. This review of the specific and sometimes limited academic literature is brought into dialogue with lived experiences and examples of effective action from within the creative and cultural industries. Together, the two strands of the research project represent a call to action, for leadership and collective responsibility to support both immediate and long-lasting change.

The report is organised around five headline guiding principles that provide a framework for good and effective practices in recruiting, developing and retaining a diverse creative sector. These five As should act as benchmarks for anyone wanting to see results in EDI.

Ambition reflects the need for EDI to be addressed by everyone, at every level, and put at the heart of business, funding and commissioning plans.

Allyship provides the essential conditions for EDI to flourish and ensures all voices are heard.

Accessibility provokes questions about who is not able to participate and why.

Adaptability provides practical tools for the application of effective practices.

Accountability promotes ways to ensure change happens, lessons are learned and shared, and actions are adapted accordingly.

The As are not a five-step guide to success. There is not yet enough evidence from any sector to say what works every time.

The sheer range of sectors and types of organisation within the creative economy means having a single approach to supporting diversity is impossible. A single report, as *Creative Majority* demonstrates, cannot solve all the inequalities that exist within our cultural and creative industries. Indeed, relying on one report or relying on one neat organisational or sector change is to miss the point of the research literature, the current best practice, and the voices of campaigners.

Instead, the As provide a cycle through which policy makers, organisations, small businesses and individuals can repeatedly navigate – learning and listening, changing and adapting – and make progress towards effective practices that will make the creative and cultural industries more inclusive.

This report represents a challenge and a demand. It offers a chance for policymakers, along with organisations and businesses, to step up and *lead*.

We need bold and visionary leadership to support diversity in the creative economy. As our report shows, the challenges are great. Yet, bold and visionary leadership will reap the rewards of a diverse workforce and audience. It is a challenge to which we need policymakers to rise.

THE 5 As

POLICY RECOMMENDATIONS

AMBITION

For government:

- The Departments for Digital, Culture, Media & Sport (DCMS) and Business, Energy & Industrial Strategy (BEIS), along with the Government Equalities Office, must do more to educate and inform employers about their responsibilities towards all workers and service providers under the Equality Act 2010.
- DCMS, working with its arms-length bodies such as Arts Council England and the British Film Institute (BFI) alongside the devolved administrations and their creative industries policy organisations such as Creative Scotland, should make public funding across the sector subject to strict compliance with the Equality Act 2010.
- As recommended by the Arts and Humanities Research Council's Creative Industries Policy and Evidence Centre (PEC), the Government should consider calls for a Freelance Commissioner to ensure resources are distributed more equally, giving freelancers better access to benefits such as sick pay and parental leave and to interrogate whether freelancers are overly relied upon in creative sector workforces.

For organisations and businesses:

- Organisations should monitor employee, workforce and commissioning data and set targets to deliver creative diversity. This must include the freelance workforce.
- Give those responsible for EDI the time and resources to be proactive in recruitment networks and really get to know the sources of a diverse candidate pool.

"...if an Arts organisation decides to engage in this question it has to come from the top. It has to start with the people who run the organisation and who have the responsibility for taking the critical decisions artistically, financially and every other kind, committing to working closely on this issue and trying to do something about it. If it starts at the top then the rest of the company, whether it's a small or a big company, will take the issue seriously. Also, you have to work across the whole company. It has to be an issue for everybody from the Front of House staff to the Actors that you employ to everybody across the whole company."

**David Lan, Theatre Producer,
Former Artistic Director of The Young Vic**

ALLYSHIP

For government:

- DCMS should have a plan for creative diversity, published and reviewed annually, with associated key performance indicators (KPIs).

For organisations and businesses:

- All organisations should have a plan for creative diversity, published and reviewed annually.
- Adopt mentoring and sponsorship programmes using the guidance contained in this report.
- Create and fund employee resource groups, and freelancer networks, as a forum for marginalised groups. Listen to them and their recommendations.
- Develop education and information campaigns around issues associated with discrimination in the creative and cultural industries.

“Look at who is least like you and make sure you include their opinion in the discussion. Use different communication channels to get people’s input. Not everyone is always comfortable speaking in a meeting but can express how they feel via email. Actively seek out different perspectives. It’s about giving people opportunities to attend meetings when you might think they don’t need to be there, but give them those opportunities so that they can learn.”

**Arit Eminue, Founder and Director,
DiVA Apprenticeships**

ACCESSIBILITY

For government:

- DCMS should collate, co-ordinate and disseminate the range of sector guidance and toolkits on supporting access to jobs within the creative economy, for example the Social Mobility Commission’s toolkit for the creative industries and recent guidance by BFI, ACE, and Jerwood Arts.

For organisations and businesses:

- Offer flexible work, job sharing, working from home, and part-time work as default for all positions, or give clear reasons why not.
- Competence-based approaches to jobs and commissions must become the norm across the sector, replacing informal recruitment practices..
- Be proactive in ensuring your workplace is adaptable to those with physical disabilities and those with invisible disabilities.
- Scrutinise your job adverts and recruitment process to discover whether they could be off-putting to certain demographics. Consider removing your name and logo.
- Know your legal obligations as employers to all who operate within the workplace.
- Do not use unpaid interns. Diversify the pool of candidates you draw from for volunteer work or apprenticeships.

“There’s a strong sense that everyone who is at the top are there because they are the best people for the role and that’s very damaging because it prevents us from looking for talent elsewhere. In music, particularly classical there’s a sense that the artform has reached a pinnacle, that it could not possibly get any better than it already is and again that is very dangerous because it robs one of the key drivers for diversity and inclusion which is to make the art form better. There isn’t the drive to bring new people in to change things and to push a more creative output or a better creative output.”

Robert Adediran, EDI Consultant and Former Executive Director, London Music Masters

ADAPTABILITY

For government:

- DCMS should produce guidance for companies on how to interrogate their recruitment practices to make them fairer and inviting for all applicants.
- DCMS should provide financial incentives for companies forming working relationships with grassroots organisations.

For organisations and businesses:

- Ensure all employees are put through an inclusion audit to ensure ‘What Works’ is embedded throughout their careers.
- Ensure that managers attend mandatory, quarterly, in-depth inclusive leadership and education training.
- Equip middle managers with the skills to manage everyone, including understanding how personal characteristics such as caregiving responsibilities and more impact on people’s lives.

- Seek out relationships with grassroots organisations. Larger organisations should also financially incentivise this with their partners.

“We can’t really be effective until we tackle the question of what ‘good’ really looks like. I can sit here and come up with different metrics about how diversity of thought and diversity of inclusion in our recruitment practices are really at the heart of it, but if those people who are making decisions aren’t really thinking about what good looks like, no initiative, no scheme, no target that we’ve all been imbedded in supporting over the last ten, fifteen, thirty years, is going to make a difference. We need to break the illusion that ‘good’ only comes in a certain package, from a certain background, with a certain title and a certain destination.”

Miranda Wayland, Head of Creative Diversity, BBC

ACCOUNTABILITY

For government:

- DCMS must coordinate data collection, publication and target setting across the creative economy.
- Deliver a Workforce Information Bill by the end of this Parliament in 2024, to increase mandatory pay gap reporting across multiple protected characteristics and to smaller organisations.

For businesses and organisations:

- Publish annual data on workforce demographics, along with pay and pay gap data for key characteristics, including gender, race, class, parenthood and disability.

For everyone:

- Accountability is at the beginning and end of any attempt to support creative diversity. Holding to account is a shared task for workers, businesses, audiences, citizens and policymakers. Without the demand that our creative and cultural industries become more diverse, change will not happen.

“Clear benchmarking comes through having the data. For me what is really missing is the standard, the benchmarking. We often see a lot of standards and benchmarking when it comes to sustainability, when it comes to corporate responsibility. What is the standard that we are all working towards and wanting to achieve in D&I?”

**Amir Kabel, Global Director,
Diversity and Inclusion, Burberry**



The report is organised around five headline guiding principles that have emerged from the literature review and evidence submissions: **Ambition**, **Allyship**, **Accessibility**, **Adaptability** and **Accountability**. These **five As** provide a framework for good and effective practice, and should act as benchmarks for anyone wanting to see results in EDI. Here we summarise each one, but more detail and practical steps are discussed in the *Creative Majority* report itself.

Ambition is at the heart of what this APPG wants to achieve. Equality, diversity, equity, accessibility and inclusion should be front and centre of all aspects of creative work, addressed at every level of an organisation and be embedded in business, funding, commissioning plans and strategic planning. It encourages a holistic approach to EDI, led from the top and with an understanding of intersectionality.

Allyship speaks to the need for culture change as fundamental to ensure interventions succeed in the long term, but also addresses concerns that the existing workforces may have about maintaining high standards and not pushing people out of jobs. It provides a framework for ensuring action on diversifying creative workplaces is a space where all voices are heard, and an understanding that there is not a one-size-fits-all framework.

Accessibility addresses the question of who is able to work in the creative sector, and who has access to the most desirable roles, advocating transparency and inclusiveness at every level.

It's also about creating an environment, and working practices that are designed for everyone including those with disabilities, or identifying as LGBTQ+, neurodiverse individuals and parents and carers, as well as ensuring that living outside London and the South East is not a barrier to a creative career.

Adaptability is one of the primary keys to success for EDI. It's what ensures that change can happen and acknowledges that current systems favour particular types of people and exclude others. It's about practical application of effective practices and provides evidence-based guides and toolkits for organizations of all sizes to ensure interventions are effective in producing lasting change.

Finally, **Accountability** ensures follow through on goals and keeps the issue on everyone's agenda until it's no longer something people have to fight for. Most importantly, it encourages the measuring of EDI interventions and sharing of successes, so that those working in the creative industries can learn from each other and demonstrate what works for creative diversity.

Ambition, **Allyship**, **Accessibility**, **Adaptability** and **Accountability** overlap and interlock. This means that there are clear crossovers and compliments between each of the **5 As**. At the same time, it means that 'What Works' to encourage and support diversity cannot be realised with just one or two of the key recommendations or insights from any single guiding principle identified within the report.

EDI must be placed at the heart of creative businesses and harness the diversity of the UK's population.

Support from senior management and at board level significantly improves the chances of success in EDI initiatives. Those responsible for EDI should have power at the top of the organisation and EDI should be at the core of all business activities.

Without a culture of inclusion and belonging, people in a group that is underrepresented can still feel marginalised even when employed.

Discussions of the Equality Act during the roundtables suggested that some of the tools to support creative diversity are already within the hands of policymakers, funders and creative organisations. However, more leadership needs to be shown on explaining both the responsibilities, as well as the opportunities, for creative diversity that are contained within the Act.

In order to create an inclusive workplace, it is not only important that the employer ensures their workplace is accessible to everyone – it is also a legal responsibility.

Without continuous data collection on workforce demographics and transparency of the results, it is impossible to keep track of whether EDI interventions are having the required results.



The All Party Parliamentary Group for Creative Diversity (APPG) was formed in May 2019 by Ed Vaizey MP (now Lord Vaizey) with the support of Alex Pleasants, formerly Ed Vaizey's senior policy adviser, and Joanna Abeyie MBE, leading diversity consultant and CEO of Blue Moon. Its aim is to engage with industry and government to identify and tackle obstacles to equity, diversity and inclusion in the creative sector.

Baroness Deborah Bull and Chi Onwurah MP are now co-chairs, giving the group prominent voices in both the House of Commons and the House of Lords. The group's vice-chairs and officers bring a further wealth of both political and industry experience and include Baroness Floella Benjamin, Baroness Jane Bonham-Carter, Lord Ed Vaizey and Rupa Huq MP.

Alex Pleasants and Joanna Abeyie MBE provide the secretariat for the group. Dr Dave O'Brien from the Department of History of Art, University of Edinburgh and the Arts and Humanities Research Council Creative Industries Policy and Evidence Centre (AHRC PEC), Jenny Butterfield from the Department of History of Art, University of Edinburgh, and Dr Natalie Wreyford and Dr Tamsyn Dent from the Department of Culture, Media & Creative Industries, Faculty of Arts & Humanities, King's College London, constituted the research team.

Supported by:



THE UNIVERSITY
of EDINBURGH



Paul Hamlyn
Foundation

NBCUniversal
INTERNATIONAL